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tion for his admirable training of the singers, and for the decided success of the concert.

Mr. G. W. Morgan is engaged to perform on the new organ recently erected by Eben in the Church of the Holy Trinity, Forty-second street and Madison avenue, on Wednesday evening, May 29th.

HOW DID HE LEARN IT?

The sensation Paris correspondent of the New York *Daily Times*, in one of his letters to that paper, makes the following startling announcement:

"For example, to the surprise and the shame and the horror of all Paris, the unartistic savages of the New World will take the Grand Medal for musical instruments in the person of Mr. STEINWAY, of New York—an event which has astonished the Parisians more than if the Prussians were to march up the Boulevard this afternoon, with BISMARCK at their head."

We have no doubt of it. It would astonish any one, to find that the *Times* correspondent knew of the decision of the jury, before the jury had arrived at a decision! The paragraph sounds to us as though it was written by the "bogus-proclamation" attache of the New York *Times*. It has so broad a flavor of untruth. The gentleman either wrote what he does know, or what he does not know. If he does know, how did he obtain the information? How much did he pay for it, and who furnished the money? And which of the gentlemen on the jury sold himself to the correspondent? Was it General Melinet, or Lord Gerald Fitzgerald? Or Ambroise Thomas, or Fetis? Or George Kastner, or Professor Hanslick? Or Schiedermayer, or the Hon. Seymour Egerton? Which of these gentlemen pocketed the hard dollars, in exchange for this bogus information, which so surprised the Parisians? Like *Rosa Dartle*, we only ask for information. Which of these honorable gentlemen, say?

We believe this imaginative correspondent to be the same who furnished the astonishing information to the German papers here, that Erard and Pleyell, after hearing the Steinway pianos, tore their hair, wept, looked on with blank astonishment, and then solemnly declared that, after what they had heard, they would not exhibit at the Paris Exposition, to have the laurels torn from their agonized brows; and further, that then and there they would give up business, and present their factories as they then stood, to the all conquering American-German.

O shame to France! O glory to our Western Continent! O mendacious correspondent!

HOW THIS WORLD IS GIVEN TO LYING.

The excitement in Paris regarding the probable winner of the Piano Prize is rising up to blood heat. The New York Correspondents

in Paris have commenced the noble work of manufacturing public opinion here, by indulging in the most enormous stretches of imagination, far beyond the range of truth, so that one of the firms exhibiting shall have all the benefit of preliminary puffing for success achieved, before the jury themselves have come to a decision. And to further elevate the aforesaid firm, they resort to such bare-faced digressions from the truth with regard to the rival exhibitors, that they will soon be dubbed the modern Munchausens.

The Correspondent to the *Weekly Review*, the first initials of whose name are Edmund Remac, whose connection with the firms above alluded to are well understood here, writes as follows:

"I heard, the other night, one of Chickering's pianos played by Theodore Ritter, in the Athénée, and it was natural that it gave no satisfaction, although Ritter, who is, by his style of playing, calculated to show the good qualities of such a piano, tried his best to do justice to the instrument. The French critics, who were assembled in good numbers, shrugged their shoulders. The pianist, who played the instrument, spoke after the concert, rather indifferently about it, and the only notice taken of the concert was about ten lines in the *Figaro*, among the *faits divers*, and without signature, such as everybody can get for two or three francs a line. Nevertheless the piano was a great deal better than the best French piano I have heard here, with the exception of Erard's."

Now the greater part of this is falsehood made out of whole cloth. Mr. Remac well knew that he was making a deliberate misstatement, and one that could be proved upon him to his shame. Instead of the Chickering piano not being noticed in connection with Mr. Theodore Ritter, excepting in the *Figaro*, we refer our readers to the *ART JOURNAL* of May 4th, in which will be found an article from *La Presse Musical*, one of the most distinguished of the Paris journals, which we gave in the original, and in which the following passage occurs, signed by the Editor:

"Unfortunately the want of space prevents us from giving a complete study of the instrument upon which he performed; but as the magnificent instrument contributed greatly to the success of the eminent virtuoso, it merits especial examination. To-day we must be satisfied by stating that the immense renown enjoyed by the American pianos made by Chickering & Sons of Boston, appeared to us entirely justified, and we share, *without reserve*, the opinion of the celebrated pianist Gottschalk, expressed in the following terms:

"The merit which distinguishes these admirable pianos, is an evident sign of artistic progress. Nothing in the world can equal their "singing" capacity (de chant) nor the harmonious roundness of their tone. There is a perfect homogeneity throughout all the registers. The upper notes are remarkable for a clearness and purity, which I do not find in any other instrument, while the bass is distinguished for power without harshness, and for a magnificent sonority."

M. E."

As regards the price of a puff per line, Mr. Remac, doubtless, takes his own standard of valuation. What Theodore Ritter thought of the piano may be inferred from his playing

upon it immediately afterwards in the Exposition in conjunction with Madame Escudier Kastner. This improvised concert created an extraordinary sensation, and called forth remarks from most of the journals, among others *La France*, *Le Monde*, the *Revue et Gazette Musicale*, (which article we copy to-day) and *La Presse Musicale*. The article from the last named we published in our issue of last week, one paragraph from which will show the estimation in which the Chickering pianos are held:

We will not expatiate further to-day, on the merits of these magnificent productions of American manufacture; we will only say, that having seen and heard all the other pianos exhibited in the same section, we believe that those made by the Messrs. Chickering can defy all comparison. The improvised concert, of which we have spoken, has given a force to this opinion which places it entirely beyond dispute.

Mr. Remac then proceeds with a tirade of boundless puffing of the Steinways, and lays particular stress upon their "inventions." We shall, by and by, examine these "inventions" in detail, and shall probably trace them to their original owners.

THE PARIS EXPOSITION.

We lay before our readers to-day another article upon the American pianos in the Paris Exposition, taken from one of the leading journals of that city. It is closely critical, and was written, evidently, only after a thorough examination of the instruments. The reputation of the *Revue et Gazette Musicale*, stands so high that its opinions carry great weight, and that the American pianos are creating a profound sensation in Paris, may be inferred from the large space which the *Revue* and other important journals devote to them in their columns. After some general remarks the *Revue* says:

Aussi bien avons-nous hâte d'arriver à ce qui a été l'événement musical de la semaine, à ce qui est encore à l'Exposition l'attraction artistique de chaque jour, à ce qui a éveillé l'attention de presque tous les organes de la presse, à ce qui forme le sujet des conversations du monde artistique, nous voulons parler des pianos des Etats-Unis. Entrez à l'Exposition par une porte quelconque, et marchez devant vous jusqu'à ce que vous arriviez au jardin central. Là, dirigez-vous vers le secteur qui a pour inscription: *Etats-Unis d'Amérique*, traversez la galerie de l'archéologie, celle des tableaux et des statues; vous verrez alors devant vous le salon où MM. Chickering et fils, de New-York et Boston, et MM. Steinway et MM. Lindemann et fils, de New-York, ont exposé leurs instruments.

Après les avoir entendus à l'Athénée, nous avons dit la suavité merveilleuse, la robuste structure, l'élegance extérieure des pianos Chickering. Nous avons maintenant à les recommander d'une manière toute spéciale à l'examen des artistes.

Paris ne connaissait que par les récits et l'admiration de quelques virtuoses la réputation

des pianos Chickering, depuis longtemps établie en Angleterre. C'est Jonas Chickering, le père des facteurs actuels, qui, en 1823, établit la première une manufacture importante de pianos en Amérique. Depuis cette époque, plus de *trente mille pianos* ont été fabriqués, sous sa direction, et celle de ses fils, dans leur "factory" de Boston, qui s'élève sur un emplacement de 6 arpents, où elle occupe tout un monde d'ouvriers. Personnel, matériel, matières premières, tout est américain, chez MM: Chickering, et leurs instruments tiennent, depuis quarante ans, le premier rang dans leur pays.

Aussi l'audition de ces instruments ainsi que celle des instruments de Steinway a-t-elle été une véritable révélation. Il y avait autour de ces instruments tous un cercle d'aristocratiques dilettantes, de compositeurs et virtuoses célèbres, de critiques et de juges experts. De 3 à 4 heures, M. Alfred Jaell et sa femme (Marie Trautmann) ont touché le grand piano à queue Steinway avec une maestria fort goutée du public. Toutefois, la puissance phonique de cet instrument manque un peu de distinction. Puis, dans les traits rapides, elle vibre et rebondit avec une intensité qui produit de la confusion. Cela tient au système même de la construction, système projetant toutes les vibrations sur la table d'harmonie, qui, à certains moments, rend trop. Du reste, le plan général de ce piano est remarquable. Mardi dernier, par hasard sans doute, mais par un hasard qui rappelait à l'esprit les rivalités des deux peuples, le grand orgue anglais de Bryerson couvrait par moments de ses éclats la sonorité plus modeste du piano américain: ne pourrait-on s'entendre à ce sujet, et, comme à Fontenoy, tirer l'un après l'autre?

Ce qui frappe en entendant les pianos de Chickering, c'est une sonorité ample noble, caractéristique, que l'on ne saurait oublier et que l'on reconnaît ensuite entre mille autres. Chez eux l'action se ponde avec une perfection telle que l'artiste peut obtenir toutes les modifications du son, depuis la ténuité la plus délicate jusqu'à la force la plus éclatante, depuis le murmure, le souffle, jusqu'au tonnerre. Entre les deux extrêmes de la table d'harmonie, les vibrations s'égalisent et se fondent exactement dans la gradation de leur puissance.

Les qualités chantantes de l'instrument sont très développées et d'une beauté exquise, *surtout dans les octaves du milieu*. La basse a de l'ampleur, de l'uniformité, de la force, sans être dure; nous ne pouvons comparer qu'au cristal le plus pur — comparaison rebattue mais juste — la limpidité, l'éclat des octaves du dessus. L'ensemble est magnifique. Cela saisit, emue et transporte. Ce n'est plus un piano qu'on entend, mais bien un orchestre. Nous ne croyons pas qu'un instrument plus parfait soit jamais sorti des ateliers d'un facteur européen. Nous avons dit que l'audition des pianos Chickering avait été une révélation pour le monde musical; nous ajoutons qu'ils modifieront complètement les errements de l'art de la construction des instruments à clavier. Dans tous les cas, les harmoniums n'ont qu'à se bien tenir! Notre enthousiasme n'a rien qui doive surprendre: il a été partagé avant nous par tous les artistes qui ont eu le bonheur — c'est le mot — de jouer ces merveilleux

pianos (*), dont la médaille d'honneur à l'exposition de Londres en 1851, et *souvent-cinq* premières médailles aux Expositions américaines ont éloquemment consacré la réputation.

L'audition de mardi dernier a été une ovation pour ces instruments et pour M. Ritter et Mme Escudier-Kastner qui avaient accepté l'agréable mission de les faire connaître à un public de choix. M. Ritter a joué, avec son talent correct et élevé, sa fantaisie sur *Rigoletto*, une Marche et un Caprice de sa composition intitulé *le Courier*.

Mme Kastner-Escudier, qui n'avait été prévenue que le matin, a joué, entre autres morceaux avec M. Ritter un grand morceau à quatre mains sur *le Songe d'une nuit d'été*. Son jeu nerveux, énergique, passionné a entraîné, a réchauffé son éminent partenaire, et le morceau, enlevé avec une verve incroyable, s'est achevé au bruit des applaudissements. Dans un autre morceau, Mme Kastner a obtenu de l'instrument des effets de puissance réellement surprenants.

En résumé l'audition de mardi dernier a eu ceci d'exceptionnel et de remarquable, que le même jour, presque à la même heure, des artistes d'égal mérite faisaient entendre des pianos venus de si loin pour concourir entre eux et avec les produits de la facture européenne. Il ne pouvait se produire une occasion meilleure de les comparer. La victoire de cette lutte courtoise est restée à MM. Chickering.

[Translation.]

Let us hasten to arrive at the musical event of the week, for there is every day an artistic attraction at the Exposition, which awakens the attention of nearly all the organs of the press, forming the subject of conversation in the artistic world, alluding specially to the pianos of the United States. Enter the Exposition through any door you may, walk straight along in front of you, until you arrive at the Central Garden. There direct yourself toward the section bearing the inscription, "United States of America." Cross the Archaeologic Gallery, that one of pictures and statues, you will see then before you the reception room where Messrs. Chickering & Sons, of New York and Boston, Messrs. Steinway and Messrs. Lindeman & Sons, of New York, have exposed their instruments.

After having heard the Chickering piano at L'Athénée, we remarked upon their marvellous sweetness, ("suavité"), their strength of structure, and their exterior elegance. We have now to commend them in a special manner to the examination of artists. Until then, Paris knew only by the reports and admiration of a few virtuosos, of the reputation of the Chickering pianos, which has so long been well known in England. It is Jonas Chickering, the father of present manufacturers, who in 1823 established the first important piano manufactory in America. Since that epoch more than thirty thousand (30,000) pianos have been manufactured under his direction and that of his sons, in their factory at Boston, which occupies a space of six acres, and employs a whole world of arti-

zans. The personnel, material, matières premières, all are American at the Messrs. Chickering's, and since forty years their instruments hold the first rank in their country.

To listen to the Chickering and the Steinway pianos, is a veritable revelation. There was around those truly kingly instruments, a circle of aristocratic dilettantes, of composers and celebrated virtuosos, critics and expert judges. From three till four Mr. Alfred Jaell and his wife (Marie Trautmann) played the Grand pianos of Steinway, with a mastery of hand much relished by the public. But the great power of tone (*puissance phonique*) of these instruments, lacks somewhat in clearness and distinctiveness. For in the rapid passages it vibrates and rebounds, with an intensity which produces confusion. This is the fault of the system of construction—a system which throws all the vibrations upon the centre of the sound-board, which, at certain moments, responds too freely. But still the general plan of these pianos is remarkable. On Tuesday last, doubtless by accident, but by such an accident which recalls to mind the rivalries between the two people, the large English Organ of Bryerison, overpowered momentarily, with its brilliant tones, the more modest sonority of the American Piano. Could they not understand each other on the subject, and as at Fontenoy, shoot one after another?

That which impresses one on hearing the Chickering pianos, is an ample sonority, noble and characteristic, which one never could forget, and which one could always recognize among a thousand others. Then the action is balanced to such perfection, that the artist can obtain all the modification of sound, from the most delicate attenuation, to the most brilliant force, from a murmur, a whisper, to the utmost volume of sound (*jusque au tonnerre*). Between the two extremes of the sound-board, the vibrations are equalized and blended with such exactness, as to form a perfect gradation of power throughout the scale.

The singing qualities of the instrument are finely developed and of exquisite beauty, particularly in the middle octaves. The bass has depth, uniformity, and power, without being harsh. We can but compare with the purest crystal, (a comparison common but just), the limpidity and brilliance of the upper octaves. The ensemble is magnificent. It seizes, moves, and transports. It is no longer a piano that one hears, but a full orchestra.

We do not believe that a more perfect instrument ever came out of the workshop of a European manufacturer. We have said that the hearing of the Chickering Piano has been a revelation to the whole musical world, and we add that they completely correct the errors of art in the manufacture of keyed instruments. Above all, harmoniums must beware. Our enthusiasm must not surprise. It has been shared before by all the artists who had the good fortune — to say truly — to play on these marvellous pianos, which the medal of honor at the London Exhibition in 1851, and sixty-five first medals of American exhibitions, have eloquently and fully endorsed.

The concert of last Tuesday was an ovation for

(*) L'album de MM. Chickering renferme de nombreuses lettres que l'on pourrait appeler des *certificats d'admission* d'Alfred Jaell, Gottschalk, Léopold de Meyer, Thalberg, Strakosch, Arthur Napoléon, J. Benedict, James Wehl, Burke, etc., etc.

these instruments, and for M. Ritter, and Mme. Escudier-Kastner, who had accepted the agreeable mission to introduce them to a choice public. Mr. Ritter played with his correct method and high talent, his *Oantasia* on *Rigoletto*, a march, and a caprice of his own composition, called "Le Courier."

Mme. Kastner-Escudier, who had only been notified in the morning, played among other pieces, with M. Ritter, a grand four-handed piece on the "*Songe d'une nuit d'été*." Her nervous, energetic, impassioned playing, carried away her audience, warmed her eminent coadjutor, and the piece worked up with such inexpressible *verve*, closed amid enthusiastic applause. In another piece, Mme. Kastner obtained from the instrument effects altogether astonishing.

To conclude, the exhibition of last Saturday was of an exceptionable and remarkable character, for at the same day, and nearly at the same hour, artists of equal merit played upon the other pianos from America, sent to compete with the Chickering's and with the productions of European manufacturers, and no better opportunity could have occurred to compare them. The victory of this courteous trial remains with Messrs. Chickering.

DISTRIBUTION OF PIANOFORTES.

The first monthly distribution of pianofortes by the United States Mutual Pianoforte Association, took place at Dodworth Hall, last Tuesday evening, before a large audience. An elegant musical entertainment was given, at which several eminent artists assisted. The instruments were examined, and very thoroughly tried, displaying a very charming tone, and much power. They are faithfully made, and are excellent instruments.

After the concert the President, E. M. Carrington, Esq., explained the objects of the association, which is chartered, read the by-laws, and proceeded to the distribution. The rivalry for possession was quite animated, and the instruments were finally conceded to two members who paid an advance price severally of fifty and sixty dollars, the balance to be paid in monthly installments of ten dollars.

A number of new members entered their names during the evening. The association is in a flourishing condition, its advantages becoming understood by the public at large.

A WELL-DESERVED COMPLIMENT.

Mr. Tissington, the able and excellent leader of the orchestra of the New York Theatre, received the following well-deserved compliment from the Managers of that establishment on their retiring from its control:

NEW YORK THEATRE,
April 25th, 1867.

MY DEAR MR. TISSINGTON:

In regard to next season, I regret (for your sake, that I shall not be in management. In bidding you temporarily good-bye, I cannot refrain from expressing to you my very high appreciation of your abilities as a Conductor, the more so,

since it was partially unexpected. I have had some of the most eminent musicians in the country as leaders under my management, and can candidly and conscientiously declare, that I have never experienced more satisfactory ability, more admirable taste in selecting or composing, or more cheerful attention to business.

Wherever you may go next season you will have my warmest wishes for your success.

Yours truly,
LEWIS BAKER.

Mr. Tissington proved his ability to fill the position of leader. During his administration he produced the music to the following burlesques—*Valiant Valentine*, *Lady Audley's Secret*, and *Perdita*; *Griffith Gaunt*, a drama, and *Cendrillon* and *Bird of Paradise*, extravaganzas, all of which was well selected and composed. Mr. Henry Tissington will from this time assume the orchestral direction of the Broadway Theatre, where he will also, doubtless, make his mark,

SCHEME FOR AN ORGAN FOR ST. BRIDGET'S CHURCH, N. Y.

Designed by Stanbridge, of Philadelphia. Four Manuals and Pedal's. Manuals, CC to A. Pedals, CCC to E.

GREAT ORGAN.

Bourdon, 16 feet,	Flauto Traverso,
Open Diapason, 16 ft.,	Twelfth,
Gamba,	Fifteenth,
Dulcissima,	Sesquialtera,
Melodia,	Mixture,
Stop Diapason,	Trumpet,
Principal,	Oc'ave Trumpet.
Violin,	

15

SWELL ORGAN.

Bourdon, 16 feet,	Clarinet,
Open Diapason, 8 feet,	Twelfth,
Viol d' Amour,	Fifteenth,
Clarabella Angelica,	Seventeenth,
Stop Diapason, Bass,	Sesquialtera, 2 ranks,
" " Treble,	Trumpet,
Principal,	Hauthoy,
Chimney Flute,	Tremulant.

16

CHOIR ORGAN.

Open Diapason, 8 feet,	Chimney Flute,
Keraulophon,	Twelfth,
Violin d' Amour,	Fifteenth,
Stop Diapason,	Mixture,
Principal,	Clarinet.

10

SOLO ORGAN.

Open Diapason, 8 feet,	Trumpet,
Harmonic Flute,	Orchestral Oboc.

4

PEDAL ORGAN.

Double Open Diapason,	Stop Diapason, 16 ft.
16 feet,	Double Trumpet,
Double Dulciana,	Violoncello.

5

Total.....50

Two effective stops have been added—"Bells" and "Storm," making its present contents 52 full stops.

This organ is richly and brilliantly encased, has good tone and sufficient power for the church where placed, and many of its solo or fancy stops are remarkable for beauty.

Its builder, Mr. Stanbridge, is now engaged upon a large organ for the Cathedral in Philadelphia. The cost of this organ was much increased by elaborate casing and unique arrangement of gas to show it off.

MATTERS THEATRIC.

Theatric horizon at present is covered with but few clouds of novelty demanding especial attention. Hackett commenced a successful engagement at the Broadway Theatre on Monday evening, making his first bow in his time-honored performance of *Falstaff*. Brougham still makes funny speeches at the Olympic. The Worrell Sisters have replaced "Aladdin" by "The Elves," are having crowded houses, receiving unlimited bouquets, and amusing themselves and the public generally. "Flying Scud" still flies and the Japanese still climb—both to crowded houses. The managers are happy, and this being the case, why should not be.

SUGGEE.

[For the American Art Journal.]

WOOD—FERN.

Oh tender fern,
Dost thou too yearn
For woods, and lakes to-day?
Canst thou recall
Through city wall
Thy wild home far away?

Before my eyes
Soft pictures rise,
Of haunts where once ye grew;
'Neath forest trees,
In summer breeze
To wave for me anew.

The ceaseless din
Without—within;
The city's endless roar,
Is past and done,
My rest is won
Through memory's open door!

These longing eyes,
With thankful sighs,
May view that Promised Land
Where wearied feet,
From crowded street
Are never more to stand!

On grassy mound,
By mosses bound
I lie to-day, and dream,
While at my feet;
By pathway steep
The lake's blue waters gleam

I hear once more,
On sandy shore
The lazy ripples flow,
Or catch the flash
And sudden dash
Of wild bird skimming low.

The rustling leaves
Like dripping eaves,
Are softly whispering sleep,
But rested eyes,
Beneath such skies,
Would fain their vision keep.